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Familiar with the history of sculpture in Italy from Niccola Pisano to Michelangelo, and thus able to define the position of each sculptor relatively to his predecessors, his contemporaries and his successors, M. Müntz, with but little to add to what was already known about the life and works of Donatello, has written the best biography of him that has yet appeared.

CHARLES C. PERKINS.

DICTIONNAIRE DES ÉMAILLEURS DEPUIS LE MOYEN AGE JUSQU'À LA FIN DU XVIII[e] SIÈCLE. Ouvrage accompagné de 67 marques et monogrammes. Par ÉMILE MOLINIER, attaché à la Conservation du Musée du Louvre. Paris: Librairie de l'Art, Jules Rouam, Éditeur, 1885. 12mo. pp. 113.

This volume begins the series of the "Guides du Collectionneur," one of the many undertakings by which the history of art is being popularized in France: a companion to the series of the "Bibliothèque internationale de l'Art," "Bibliothèque de l'enseignement des Beaux Arts," "Melanges d'Art et d'Archéologie," of "Les Artistes Célèbres," and others, which are well worthy of imitation, and illustrate the frequent combination of erudition and taste in French writers on artistic subjects, especially in recent years.

A series of dictionaries of artists, adapted perhaps not so much to collectors as to art-students, is a great desideratum. Not only would it facilitate for amateurs the study of the history of art, but be invaluable in the school and lecture-room. The little volume of M. Molinier comes most opportunely to fill a place long vacant. A sketch of the various processess of enamelling, and of their historical sequence and relation, precedes the biographies of enamellers. The fac-similes of signatures and monograms and the inscriptions dispersed throughout the volume add much to its value, as does also the full and well-classified bibliography at the end. Nearly 330 names of artists are given, of which about 193 are French, 18 British, 26 German, 40 Italian, and 19 Spanish. The part relating to French enamellers is, naturally, the most detailed, and apparently is quite exhaustive. M. Davillier's fine work *Orfèvrerie Espagnole* enables M. Molinier to give a large place to Spanish artists. In addition to its other merits, the little volume is a gem of typography, combining clearness with elegance.

The writer states in his preface that he does not pretend to include the names of goldsmiths unless they are known to have executed enamels, although before the fifteenth century the two arts went always hand in

hand, and a goldsmith was always an enameller. I shall attempt to make some additions only to the list of Italian artists and their works, which the author may wish to incorporate in a second edition of his dictionary. First, with regard to some of the artists whom he mentions: Francesco d'Antonio's most important works were, perhaps, his reliquaries of S. Bernardino and Sta. Caterina, the first of which is still in the Convento dell' Osservanza (Siena). Giudino di Giudo should be read *Guidino*. Beside his work in Florence, he executed for S. Domenico of Perugia a silver-gilt chalice with its paten having a figure of St. Peter and other enamels, and the inscription: *Iste . calicem . me . feci . Guidino . Guidi . Orafo*. He may have been an Umbrian instead of a Florentine.[1] Andrea di Puccio d'Ognabene executed only the central compartment of the altar of Pistoia, whose borders have enamels of remarkable beauty. Ugolino di Veri and Viva di Lando of Siena worked, not only at Orvieto, but at Perugia, where they executed for S. Domenico a chalice with the inscription: *Iste . calix . fecit . Ugholinus . et . Viva . de . Senis.*[2]

In connection with the arrangement of M. Molinier's dictionary it is again evident that the choice of the name under which to arrange alphabetically artists of the thirteenth and fourteenth centuries is very difficult: some rank them according to the individual name, some according to the father's name. Both methods have much in their favor, but it is very confusing to find them used together. Then again, it is important not to use both the preposition and the genitive termination: Giovanni di Turino and Giovanni Turini are both correct, in a measure, but hardly Giovanni di Turini.

The following are notices of some additional Italian enamellers. The Sienese school of goldsmiths and enamellers seems to have taken precedence of the Florentine during the thirteenth century; while towards the middle of the succeeding century the two schools rival each other in importance. Pistoia, which was a field where the two schools met, is an example of this fact, for, although much nearer Florence, it employed at first Sienese goldsmiths and afterward only Florentine. Thus, in 1265, PACINO or PACE DI VALENTINO of Siena was commissioned to execute for the church of San Jacopo at Pistoia several enamelled chalices and patens, one of gold weighing over twelve pounds; a silver cross with the evangelists and other saints; and an enamelled silver-gilt *testavangelium*:[3] associated in these works was another Sienese goldsmith, UGOLINO

[1] *Inventario della Sagrestia di S. Domenico di Perugia nel secolo decimoquinto*: in the *Giornale di Erudizione Artistica, pubblicato a cura della Comm. Cons. di Belle Arti nella provincia dell' Umbria*. 1872, Vol. I. p. 73 seqq. [2] *Ibid.*

[3] Ciampi, *Notizie inedite della Sagrestia Pistoiese de' belli arredi*, etc. Firenze, 1810, pp. 56, 57, 127–129.

D'ARRIGO. Pistoia also had its native school of artists, for the silver candelabra of San Jacopo were made over and adorned with thirty-two enamels by ANDREA DI PUCCINO DI BAGLIONE of Pistoia in 1337,[4] and Andrea Ognabene of the same city, some time before this, had executed the central section of the silver altar-front of San Jacopo. When, in 1357, the Pistoians wished to add to this the two wings, they called upon a Florentine, PIERO or PIETRO DI SAN LEONARDO.[5] After he had executed the left-hand compartment, there arose between him and the *operai* a dispute as to the excellence of the work, and the noted goldsmith Ugolino of Siena was called in as arbiter. His decision was probably unfavorable, as another artist, Leonardo di Ser Giovanni, also of Florence and a pupil of CIONE, was requested, in 1366, to do the right-hand section.[6] The enamels are confined to the borders of these three compartments and contain medallions with half figures of apostles and prophets. In style and execution these enamels are exquisite.

Soon after it was decided to make over the upper part of the altar-piece, and between 1386 and 1390 P ERO D'ARRIGO, a German residing in Florence, received a commission for some silver statuettes; for an enamelled pavilion; and for an annunciation;[7] and finally in 1394 the design of the whole was changed and many additions made by NOFRI DI PIERO BUTI of Florence and ATTO DI PIERO BRACCINI of Pistoia: this work included some enamels.[8] It is evident from this that the influence of Florence became paramount in this part of Tuscany during the second half of the fourteenth century. I examined at the Cathedral of Barga (province of Lucca) a chalice with exquisite enamels of the fourteenth century and signed by a Florentine artist whose name I have never met with elsewhere: FRANCISCUS IÔANNIS *de Florentia.* Having mentioned the name of Cione, I will add that, although there seems to be no reason for considering him the author of the enamelled border on the altar-front of San Giovanni at Florence, this noted artist ought not to be omitted, for his influence on the formation of the Florentine school must have been important, though we know so little of his works. These enamels were executed by one or all of the earliest workers on the *dossale,* Berto Gori, Cristoforo di Paolo, Leonardo di Giovanni, and Michele Monti.

During the same period, Umbria remained entirely under the artistic lead of Siena. In the inventory of San Domenico of Perugia of the year 1458, beside the already-mentioned names of Ugolino, Viva, and Guidino di Guido, we find several others: Giacomo di Guerrino, Tondo

[4] *Ibid.* pp. 70, 134, 135. [5] *Ibid.* pp. 75, 136.
[6] *Ibid.* pp. 76, 136. Cf. Vasari, *Vita di Agostino ed Agnolo.*
[7] *Ibid.* pp. 80, 136. [8] *Ibid.*

or Tondino his brother, Andrea Riguardi, Andrea Vanni, Giovanni Dini, all of Siena; and Cataluzio di Pietro of Todi.

GIACOMO DI GUERRINO DI TONDO of Siena, who died in 1375, is known by a cross executed for the Piccolomini in 1349, by a chalice for the Cathedral,[9] and, finally, by a silver-gilt chalice with its paten for S. Domenico (Perugia) having an angel enamelled in the centre and various enamels on the foot, inscribed: *Iacobi . Guerrini . de . Senis . me . fecit.*[10]

TONDINO DI GUERRINO, evidently the brother of the preceding, flourished in 1322. He together with ANDREA RIGUARDI executed for S. Domenico (Perugia) two silver-gilt chalices and patens having a number of compositions in enamel. The first is signed: *Tondus . et . Andreas . Riguardi . de . Senis . fecerunt:* the second: *Tondino . et . Andrea . Riguardi . de . Senis . me . fecit.*[11]

ANDREA VANNI and GIOVANNI DINI of Siena made in 1322 for S. Domenico (Perugia) a silver cross with ten enamels. It was inscribed: *Anno Domini* M°CCC°XXII . *Andreas . Vannes . et . Johannes . Dini . de . Senis . me . fecerunt.*[12] This Vanni is probably the grandfather of his namesake the noted painter, and may be identical with the Andreuccio di Vanni mentioned in a Sienese document of 1318 as one of the *maestri di pietra* of the Cathedral.[13]

CATALUZIO DI PIETRO of Todi, probably a goldsmith of the fourteenth century, is known by his magnificent silver-gilt chalice, 34 cent. high and weighing 7½ lbs., still preserved together with its paten in the Archæological Museum of Perugia. The chalice has six enamels on the foot and others on the cup, while the paten has one central and six surrounding compositions in enamel, figuring the passion. Its inscription is: *Chatalutius . Petri . de . Tuderto . me . fecit.*[14]

Perugia had her native enamellers who were even called to other parts of Umbria. For example the Church of S. Maria Maggiore at Spello preserves a capitular cross of remarkable beauty by PAOLO VANNI (1398), which has some enamelled figures and the inscription: *Tempore egregii decretorum doctoris domini Francisci Mili de Spello prioris dictae Ecclesiae Paulus Vannis de Perusio me fecit sub anno Domini* MCCCLXXXXVIII.[15]

In Siena itself during the fourteenth and fifteenth centuries we find records of a number of artists beside those already mentioned.

[9] Milanesi, *Documenti per la Storia dell'Arte Senese*, Siena, 1854, I. p. 104.

[10] *Inventario della Sagrestia di S. Domenico*, etc., *ibid.*

[11] *Ibid.* [12] *Ibid.* [13] Milanesi, I. 182. [14] *Inventario della Sagrestia*, etc., *ibid.*

[15] Guardabassi, *Indice-Guida dei monumenti, etc., nella provincia dell' Umbria.* Perugia, 1872, p. 269.

GIOVANNI DI BARTOLO and GIOVANNI DI MARCO executed at Rome for Urban V, in 1369, the enamels on the silver busts of SS. Peter and Paul which are still in the ciborium of the Basilica of St. John Lateran. The subjects of the enamels were taken from the lives of the two apostles.[16] BARTOLOMMEO DI TOMMÈ, called PIZINO, was one of the foremost artists. In 1381 he, together with NELLO DI GIOVANNI, executed four enamelled silver statues for the Cathedral, the pedestals of which were enamelled with subjects illustrating the history of each saint.[17] BARTOLO DI LORENZO made in 1389 a chalice for the Cathedral. By JACOPO D'ANDREUCCIO are two candelabra and several other works (c. 1413).[18] NICCOLÒ DI TREGUANUCCIO assisted Giovanni di Turino in the execution of two silver statuettes of angels with enamelled bases which the Republic sent as gifts to Pope Martin V.[19] Later, in 1437, VIGO DI DOMENICO DEL VECCHIO and TOMMASO DI PAOLO MONTAURI make a silver basin having the arms of the Commune and the people enamelled in four places on the margin.[20] From 1440 to 1443 GIOVANNI DI GUIDO is entrusted with a number of works: a superb candelabrum for the Cathedral; and two enamelled candelabra, a silver pax, and an enamelled silver basin, for S. Maria della Scala.[21] The noted painter LORENZO DI PIETRO, called IL VECCHIETTA, was not only a sculptor and bronze-caster, but an enameller. His figure of S. Catherine with enamelled base dates from 1460; that of S. Bernardino, in silver, from 1472; of S. Paul, also in silver and enamelled, from 1475; and that of S. Sebastian from 1478.[22]

The Florentine school was especially prolific at the beginning of the XV century. BARTOLUCCIO GHIBERTI, the step-father of Lorenzo, was a skilled enameller, according to Vasari,[23] and the master of Lorenzo and of Antonio Pollaiuolo. M. Molinier refers, among Pollaiuolo's works, to the fine large silver cross, above eight feet high, in the *Opera del Duomo*, executed from 1456 to 1458: he was, however, only one of three artists who worked on it, the others being FRANCESCO DI BETTO, who alone executed the upper part, and MILIANO DI DOMENICO DEI.[24] PIERO DI BARTOLOMMEO DI SALI was associated with Finiguerra, in 1457, in the execution of two enamelled silver candelabra for the Cathedral of

[16] Milanesi's Vasari, III. 303. [17] Milanesi, *Documenti*, etc. I. 289.
[18] Milanesi, I. 248. [19] Milanesi's Vasari, III. 305.
[20] Milanesi, II. 174. [21] Milanesi, II. 193–4. [22] Milanesi, II. 370.
[23] Milanesi's Vasari, I. 222 sqq.; III. 286.
[24] I will here mention the names of *Antonio di Tommaso de' Mazzinghi* and *Giuliano di Giovanni "Il Facchino,"* said by Vasari to be pupils of Antonio Pollaiuolo, but considered by Milanesi to have flourished before him (III. 289).

Pistoia.[25] A little later flourished MICHELAGNOLO DI VIVIANO of Gaiuole, father of Baccio Bandinelli and first master of Cellini.[26]

Of northern enamellers I will mention ANTONIO DEL MEZZANO of Piacenza, whose *magnum opus* was the superb silver-gilt cross with enamels, between 3 and 4 ft. high, executed by him between 1388 and 1416: the inscription reads, according to Cicognara: *Hec est Maj. Eccl. Plac. facta per Anton. de Mezzano* MCCCCXVI.[27] About 1400 flourished NICCOLÒ DI TURA and ENRICO his nephew by whom is the fine reliquary of S. Sigismund in the Cathedral of Forli, so enthusiastically described by Cicognara,[28] which bears the inscription: *me fecit in Forolivio Nicolaus magistri Ture et Henricus ejus nepos:* on the handle we read: *hoc opus factum est tempore fratris Sigismundi et domini Leonis.*

M. Müntz, in his *Les Arts à la cour des Papes*, has added, on documentary evidence, several new names to the list of known enamellers of the fifteenth century who worked in Rome:—VELO DA ROMA (1419—I. 21), SIMONE DI GIOVANNI (1447—I. 170), and NARDO CORBOLINI (1465—II. 115). Other names might be added to those given above, and this may be done by some who have more material at command. M. Molinier may consider that a number of the enamellers mentioned, being known to us only by documents, ought not to appear in his Dictionary, and he doubtless is the best judge of the extent to which exclusion should be carried, while giving all the information that might be useful to the collector who should chance to meet a work of one of these forgotten masters.

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NOTICE OF A FEW MORE EARLY CHRISTIAN GEMS, by C. DRURY E. FORTNUM, F. S. A., &c., reprinted from the Archæological Journal, vol. 42, p. 159.

This is a second paper on Christian gems, read before the Archæological Institute of Great Britain, by Mr. Fortnum, an English gentleman who has devoted many years to the study of glyptography, and has formed one of the most valuable private collections of rings and gems, Ancient, early-Christian, Mediæval and Renaissance, in the world. Equally versed in bronzes and terra-cottas, of which he has a fine collec-

[25] Ciampi, *Lettera sopra la interpretazione*, etc.
[26] Milanesi's Vasari, VI. 133.
[27] Cicognara, *Storia della Scultura*, Venezia, 1813, II. 187, note.
[28] Ibid. I. 369–70.